

CARNEGIE

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Magazine



November 1952

25 cents

Flint arrowheads used as trading material by American Indians. From the collection of the Carnegie Museum.



AMERICAN INDIAN ECONOMY

BEFORE 1492 A.D.

Like many primitive societies, the American Indian developed a tribal system of government. This structure varied between tribes. But, generally, a chief controlled the tribe . . . squaws did the work and braves hunted, fished and fought.

Inter-tribe commerce developed mostly through the barter system. Trading materials such as obsidian, fine flint, jadeite and pipestone were in demand for the manufacture of tools and implements of war. Marine shells, quartz crystals, copper, mica, mineral paints, turquoise and feathers were desired as ornaments and ceremonial objects.

Usually, trade was carried on with neighboring tribes. However, highly desirable trade items traveled great distances from tribe to tribe. Trading expeditions were occasionally sent into far regions to obtain material. For example, the Hopewell people of Ohio sent expeditions to Lake Superior to mine copper and to the Rocky Mountains to obtain obsidian and grizzly bear teeth.

As their needs in life were basically simple, Indians never developed the monetary system or modern banking practices so vital to our society today.

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CARNEGIE INSTITUTE

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WEEKDAYS 10:00 A.M. TO 5:00 P.M. EXCEPT TUESDAYS 10:00 A.M. TO 10:00 P.M.

(ART GALLERIES OPEN WEEKDAYS TO 10:00 P.M., THROUGH THE 1952 INTERNATIONAL)

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

DINNER TUESDAYS AND THURSDAYS 4:45 TO 7:30 P.M.

SNACK BAR 2:00 TO 5:00 P.M., DAILY

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WEEKDAYS 9:00 A.M. TO 9:00 P.M., SUNDAYS 2:00 TO 6:00 P.M.

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INSTITUTE AND LIBRARY OPEN TO THE PUBLIC EVERY DAY WITHOUT CHARGE

*Thanksgiving, November 27, the Institute and Library will be closed
except the Fine Arts galleries from 2:00 to 6:00 P.M.
and the Music Hall for afternoon and evening concerts.*

TO A SCARLATTI PASSEPIED

Strange little rune, so thin and rare,
Like scents of roses of long ago,
Quavering lightly upon the strings
Of a violin, and dying there
With a dancing flutter of delicate wings;
Thy courtly joy and thy gentle woe,
Thy gracious gladness and plaintive fears
Are lost in the clamorous age we know,
And pale like a moon in the lurid day;
A phantom of music, strangely fled
From the princely halls of the quiet dead,
Down the long lanes of the vanished years,
Echoing frailly and far away.

—ROBERT HILLYER

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ROCKS, TREES, AND PLAINS

The picture on our cover is a reproduction of a painting by Jean Bazaine, the noted French artist. Because Bazaine was a member of the 1952 jury of award, his two canvases in the current International were *hors concours*.

Bazaine believes that the artist must take his inspiration from the world of nature, as demonstrated in his design for the cover of the International catalogue whose swirling shapes derive from the pattern of tree bark. The painter's task, he holds, is to create an image which reconciles both his inward and outward-looking experience of reality. The model without and the model within, evidence of eye-sight and insight, combine to form the painter's image. The result is neither in accord with the logic of nature nor that of his own mind. It is instead an image of the imagination which produces a harmonious adjustment between otherwise irreconcilable realities.

—G. B. W.

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UNIVERSITY OF MICHIGAN LIBRARIES

Calendar for November

MUSIC FESTIVAL

The Pittsburgh International Contemporary Music Festival will be held Thanksgiving week, November 24-30, with eleven programs centering in Carnegie Music Hall. The fifty outstanding composers of the last quarter century, selected by a distinguished international jury, will be represented by symphonic, chamber, choral, piano, and organ music. The Festival is co-sponsored by Carnegie Institute and Pennsylvania College for Women through The A. W. Mellon Educational and Charitable Trust, with the Howard Heinz Endowment commissioning choral numbers by a small number of selected composers.

1952 PITTSBURGH INTERNATIONAL

The 1952 Pittsburgh International Exhibition of Contemporary Painting, which includes 305 paintings by 270 artists from 24 countries, continues in the second- and third-floor galleries this month and until December 15. The public may vote for the popular prize during the fortnight, November 17 through December 2.

THE STORY OF MODERN PAINTING

Gordon Bailey Washburn will give three illustrated talks on "The Story of Modern Painting" in Lecture Hall at 4:00 p.m., Thursday afternoons, November 6, 13, and 20. The Twentieth Century Club is sponsoring this series, which is open to the public.

ON THE BALCONY

Sixty-four selections from the Brooklyn Museum Print Annual, including lithography, engraving, woodcut, and other media, circulated by the American Federation of Arts, continue to be shown this month.

LIFE UNDER WATER

Under eerie lighting in a darkened room, delicate and strangely wrought microscopic animals of ocean, lake, and river are magnified many hundreds of times in jewel-like glass reproductions. Murals of aquatic plants and animals complete this unusual new exhibit.

MUSEUM BACKSTAGE

An inside look at Museum laboratories and studios is offered in a series of exhibits designed by staff artists and preparators, showing the tools and techniques that make the Museum. Eleven individual displays cover a wide variety including miniature animals, giant insects, glass eyes, and paper rocks.

A PHOTOGRAPHER LOOKS AT PITTSBURGH

"Shoot as you please, but stay within city limits" was the only assignment the Pittsburgh Photographic Library gave the lensman who filmed this month's show, the fifth in a series sponsored by the *Pittsburgh Post-Gazette* and exhibited in a room redecorated for the Museum through the generosity of Edgar J. Kaufmann. With all Pittsburgh to hunt in, some unique shots have been bagged that should intrigue even veteran viewers of the metropolitan scene.

TUESDAY EVENING LECTURES

Music Hall, 6:30 and 8:30 o'clock

Admission only by

Carnegie Institute Society card

November 11—REALM OF THE WILD

(Harmony Dairy Company, sponsor)

A. Tyler Hull's wild-game camera hunt through North America produced this color film.

November 18—ATOMIC ENERGY—THRESHOLD OF THE FUTURE

(Eierman Cadillac Company, sponsor)

Colonel John D. Craig will show pictures and animated drawings of the Bikini atom-bomb tests, the first blast in New Mexico, and the Nagasaki bombing.

Wednesday, November 19—A CRITIC'S REFLECTIONS ON THE 1952 INTERNATIONAL

(The public is invited to this one program, which will be given at 8:15 p.m., in Lecture Hall.)

Eric Newton, art lecturer and critic for the *London Sunday Times*, who served on the 1952 International jury of award, will be the speaker.

December 2—EXPLORING PANAMA'S UNKNOWN NORTH COAST

M. W. Stirling, director of American ethnology at the Smithsonian Institution, will take the audience by film through Panama.

WALKING TALKS

Tuesday evenings, 7:00 to 7:45 o'clock

Open to the public

November 11—DINOSAUR HALL

J. LeRoy Kay, curator of vertebrate fossils.

November 18—THE 1952 INTERNATIONAL

Gordon Bailey Washburn, director of fine arts.

December 2—PANOROLL

Ottmar F. von Fuehrer, Museum staff artist.

BOOKMOBILE

Gateway Center is a new stop on the Bookmobile schedule: Tuesdays, 11:30 a.m. to 2:00 p.m., on Liberty Avenue near the Wabash Building.

STORY HOUR

Pre-school Story Hour comes on Tuesdays, November 4 and 18, at 10:30 a.m., in Boys and Girls Room at the Library, with talks for mothers at the same time.

Story Hour for school-age children is Saturday at 2:00 p.m., in Boys and Girls Room, with free movies following at 2:30 p.m., in Lecture Hall.

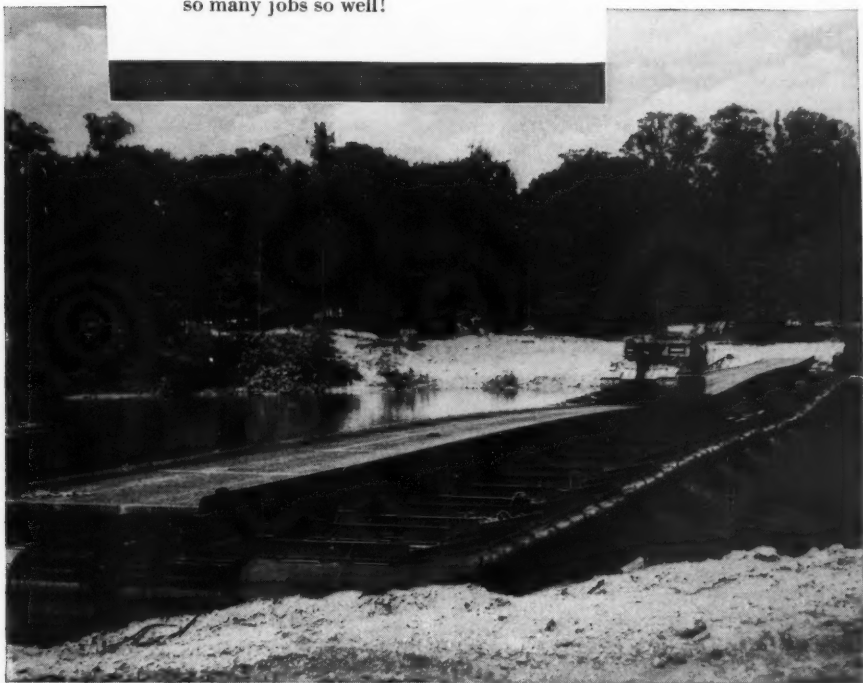
CHILDREN'S BOOKS

Children's books suggested as holiday gifts will be displayed in a thirty-second annual exhibit at the Boys and Girls Room of Carnegie Library, beginning November 17. Mrs. Genevieve Foster, author and illustrator of children's books, will speak at 8:00 p.m., the opening evening. The public is invited.

F.P.A. DISCUSSIONS

Foreign Policy Association and Carnegie Library of Pittsburgh have arranged evening discussion groups that will meet at Central Library, Homewood and Wylie Branches. Telephone for detailed information.

NEW FLOATING BRIDGE. Designed for quick erection and heavy load-bearing, this new floating bridge will carry any combat or supply vehicle that is used by an Army division. The bridge floor is of U·S·S I-Beam-Lok Steel Flooring. Only steel can do so many jobs so well!



UNITED STATES STEEL

PITTSBURGH! WHY?

ROY HARRIS



A LARGE, handsome question mark is shaping itself around the first Pittsburgh International Contemporary Music Festival, planned for Thanksgiving week of this year. The Festival is a symbol of our changing world. It is a cultural commitment by the leaders of our community, not only to Pittsburgh, but to the western world. It indicates that our leaders are inclined to take leadership in the arts parallel to world leadership in military, political, and commercial areas.

Those who know that such evidence of cultural progress is long overdue in America are wondering why such a bold move toward twentieth-century music should be planned in Pittsburgh; why industrial leaders of such world power should interest themselves so deeply in this new music; and, wonder of wonders, why such a rare and exotic bird as modern music would light to build a nest in an inland industrial city.

"If we must have an International Festival of Modern Music," why not in America's capital of commerce and port of European trade where all cultural negotiables and expendables are bartered, exchanged, and bought for distribution; why not in Boston, the seat of cultural tradition; why not in the capital of our nation where international cultures blend; or if modern music is but a passing fancy, why not in the movie capital of the world, where fancy is really free in luxurious splendor?

"Why modern music, of all things?"

"Why Pittsburgh, of all places?"

It would be historically pertinent to shout from the housetops these vital facts: Pittsburgh is the gateway of East and West through which the streams of progress have flowed from her beginning. Pittsburgh has ever been a pioneer in new dreams, dreams of glass, steel, aluminum. Pittsburgh is founded on production.

Generations have grown up in a passionate belief in the value of creating the living present, not primarily in conserving expressions of the past.

But these are brief answers to short questions. The answers to the whys and wherefores of Pittsburgh's International Contemporary Music Festival are to be found in longer answers to larger questions.

Why did early explorers brave the raging seas to seek our continent, guided by a premonition that the changing season of their destiny lay westward toward the setting sun, a symbol of the passing of Old World restraints, limitations, and tyrannies?

How did our ancestors know in their time that the indignities of feudalism need no longer be endured and that something nearer to human dignity was theirs for the taking and making? Why did they know, against strong evidence to the contrary, that human will, courage, and physical strength would sustain them and their young in this uncharted wilderness?

Why did they know when, where, and how to conquer the terrain, build the homes, roads, cities, governments, culture expressions of a new civilization?

Why did the first New World democracy, based on the brave challenging ideal of freedom for all, develop here?

Why was the first charter for a United Nations signed in this land; and why was the capitol for world congress built on the shores of this democratic nation?

Why do our men labor at home and die in strange lands for the cause of global economic and civil liberty? Why in modern warfare do men savagely strive to destroy the characteristics of primitive savagery? Why does man ever search for superb expression of his superior self? Why have the elusive art expressions held his attention so steadfastly and so long?

Why should music be so important in the scheme of man's development; so important that the English, fearful of race

[Turn to page 297]

A CONSTRUCTIVE APPROACH TO CONTEMPORARY MUSIC

EUNICE NORTON



If we wish to attain the truest appreciation of the music written in our times, we must eliminate the bar lines of the centuries and all nationality classifications, and fix the position

of contemporary music among all music. We are thus enabled to compare and evaluate and accept new musical works on a basis of their inherent qualities.

If it is realized that the fundamental values and purposes are the same in all music, and that the music of today is another link in the chain of developments in art creation, an important block to understanding is removed.

To set up a time boundary between the music composed before this century and that composed since, is to establish a ghost barrier to a normal approach to contemporary music, and thereby lose the sense of evolution in music. A continuous change and development have been taking place in musical composition for a number of centuries. All changes that have occurred before our time are now accepted readily because our listening habits have adjusted to sounds now familiar. Every change, as it appears for the first time, is unfamiliar. Had we been privileged to experience the sequence of change in musical composition as it took place during the past several hundred years, we would have been repeatedly startled by the revolutionary character of the "new." The "new" was always unfamiliar and difficult to assimilate.

All developments in music are the result of a constant searching for more complete musical expression. Time has altered the architectural and harmonic structure of music, but there has been no alteration in the end toward which musicians have worked—the creation of beauty, the creation of sounds that fill the spirit with exultation and rapture and stir the mind to thoughts of matters uncommon.

In musical composition there is complete

freedom to invent and develop ideas. There are no imposed formulas and no frustrations to inhibit the construction of an ideal art work. The form and medium and selection of materials are the free choice of the composer. Every creative genius is endowed with the same talents, to a greater or lesser degree. He is compelled by his nature to create.

Environment will no doubt influence him in his musical conceptions and style of writing. In our contemporary composer we find the bold abandonment of established usages and disciplines which reflects the emancipation from traditions in our daily thinking. Art, while a reflection of the times in which it is created, is nevertheless a free, detached expression of forces and thoughts that are universal and timeless. The composer, while a product of a certain cultural environment, is a part of a larger area that transcends all boundaries. He drifts with his imagination into untraversed worlds. His vision is not limited to the environment of his homeland and generation. His world of musical thoughts can encompass all space and eternity. With intense concentration on musical ideas the inhibitions of time and place become negligible. The dictates of the idea and the uncompromising demands for its complete expression direct the course of thinking. The composer exists solitary and isolated from all but his musical conceptions. He joyously transfers to the musical staff the beauties bursting in on his imagination.

For the complete realization of his

Eunice Norton is a pianist of wide repute, having given recitals and performed with famous orchestras in music centers of Europe and the United States under the batons of Koussevitzky, Stock, Stokowski, Ormandy, Reiner, Sir Henry Wood, and others. As a young girl she went abroad to study with Tobias Matthay and later with Artur Schnabel.

Miss Norton is musical director of the New Friends of Music in Pittsburgh, which she founded fifteen years ago, and which has become an important asset in our city's cultural life. From this musical center she continues her concert career.

musical thought he will no doubt employ new forms and new sound combinations. Perhaps he will shock with striking contrasts and new rhythmic patterns. He cannot allow restrictions of any kind to inhibit the perfect consummation of his musical thought. Every possible means at his disposal that will more effectively develop his musical idea is legitimate. Originality for originality's sake is dishonest. The composer must be compelled, by the essence of his ideas, to find a means of adequate, forceful expression. The development of his conceptions directs him to compose in a style different from anything that has appeared before. What is important is that the manner is devised to express the matter—the conception cannot be so well realized with the use of familiar forms, and therefore the invention of new forms and sound combinations becomes a necessity. Originality is the inevitable result of creative thinking.

Lesser works are more a reflection of their environment. They are the product of a more restricted vision and a somewhat cramped creative capacity. Works of this calibre can often be entertaining and interesting in the study of nationality and race characteristics, but unless a work far transcends the local source from which it springs, it will never take its place in the great musical literature. (It should perhaps be mentioned here that the use of folk tunes does not restrict the scope of a musical composition because it is largely the development of the material that makes a work great.) While it is interesting to associate a great piece of music with the country or musical period or historic events out of which it appeared, these associations in no way enhance our pleasure in the music itself. We listen to music to escape reality, to momentarily participate in a sound conception, a revelation of beauty. A great composition reveals its magnificence to all who are susceptible to music. It stands by itself, detached from every human association. As Clive Bell expresses it in his *Modern Book of Esthetics*, an art work "lifts one above the stream of life."

I prefer then to consider the external manifestations of the music of our time, the latest logical development in the long and interesting history of music. Thus con-

sidered, it becomes logical to accept contemporary music and orient it in an overall conception and understanding of music. From this perspective, all fanatical chest-pounding for, and dramatic resistance to, contemporary music is inappropriate.

In this latest great development in music, America has been in a position to participate and contribute. When Europe was at its cultural peak, working out the great changes that have from time to time revolutionized art and music, the total energy of Americans was directed toward breaking ground in a new country. There was little time for the creation of art works. Until rather recently we have produced very little in music deserving of international recognition. If we are able to establish an environment that is conducive to creativeness and profound thinking along artistic lines, we Americans should have much to contribute musically to the world. At present we have some very remarkable composers in America whose works can take their places among the best of today. We hope and trust these works will receive recognition on their merits in the larger music world.

But in our eagerness to attract attention to our American talent, let us not harm the cause of our music and antagonize those we would have interested in our music-making, by hailing in a nationalistic movement! Nationalism in art is detrimental. It usually leads to a biased acceptance of one's own, which in turn leads to the acceptance of mediocrity. On the other hand, a prejudice against our own can lead to sterility. It is the duty of every community to encourage and enthusiastically applaud the efforts and experiments of its own talented musicians. It is not incredible that some modest musician in our midst could create a work of lasting beauty. By accepting and producing everything, however unpromising, damage may be done to the potential interest of the listening participant. The trivial and banal are incompatible to the category of creativity, which arrests our interest and can no more be tolerated in contemporary music than in music of the past.

By understanding the master works of the past we should be better qualified to appreciate the new. If in listening to contemporary music, emphasis is placed on

the musical thought which is the essence of the composition, despite the unfamiliar sounds that reach the ear, the music connoisseur will find he is on familiar musical territory and will begin to appreciate and enjoy new music as he does the standard concert repertoire.

Intellectually and emotionally there exists among all mankind a basic likeness and a strong yearning for the expression of beauty. One is aware of the fact that great and beautiful music has been produced in many diverse cultural environments. Music provides one area where all men can enjoy mutual understanding.

PITTSBURGH! WHY?

[Continued from page 294]

destruction, buried in a time capsule one hundred works of music as a record of Occidental culture; so important that the French in conquered desolation, hungry and ragged, huddled together in freezing weather in cold, damp stone churches to hear music; so important that the Germans sent their best orchestras close behind the battlefront in Russia to stiffen the morale of their shattered men; so important that our government located radio stations all over the world to bring this much needed music to our fighting men and those of our allies: Why?

Why, through pestilence and plague, famine and scourge has man preserved the record of music as carefully and persistently as he has guarded his fire and water, his family hearth and religion?

Why does each new generation feel the inescapable urge to create the characteristic music of its own time period, generation after generation, heaping riches upon riches in the treasure house of history?

Is it perhaps that music, each melody, each rhythm, each harmony, is an act of faith for the ultimate triumph of humanity—struggling through the ages of time on a small planet in a vast universe of space?

Do Pittsburgh's citizens of today take world initiative in exhibiting twentieth-century musical symbols of this struggle because Pittsburgh, as a city, is becoming a world symbol of the American dream?

Perhaps this unpredicted world event shaped itself in Pittsburgh because:

Here New World promises have been

tested with Old World hopes and compounded into the living present;

Here the powerful forces of thought and action have matched their strength and learned their need of each other;

Here we have learned without fear and with a sense of freedom to accept this time in the life of our civilization and with it the unity of purpose which imposes on our citizens the will to live and plan and build toward the good life, each dependent upon the other and each in his task responsible to all, as all, in their strength, are responsible to each in our living community.

In the answers to these questions may be found the varied and subtle forces which have shaped the character of those industrial and cultural leaders who think it quite natural that an International Festival of Contemporary Music should be gathered here and now: Here where the strength and daring of the men of many nations have molded the metals which support the industrial supremacy of our nation; Now when free nations are looking to our people for world leadership.

Roy Harris, executive director of the Pittsburgh International Contemporary Music Festival, came to the city a little more than a year ago as composer-in-residence at Pennsylvania College for Women, which shares sponsorship of the Festival with Carnegie Institute. The Festival is made possible through The A. W. Mellon Educational and Charitable Trust.

Dr. Harris has held fellowships from the Guggenheim Foundation and the Pasadena Music and Arts Association, is recipient of honorary Mus.D. degree from Rutgers and Rochester Universities. He received the First Prize of the Committee for Appreciation of American Music in 1940, the certificate of honor from the National Association for Composers and Conductors the same year, the Coolidge Medal in 1942.

In World War I he served as a private in the Army and during World War II was chief of the overseas music section of the Office of War Information.

The United States Military Band, which will play in the Pittsburgh Festival on Thanksgiving night, first performed his *Symphony* commissioned for the sesquicentennial of the United States Military Academy last spring, and the premiere of his *Seventh Symphony*, commissioned by the Koussevitzky Foundation, will be given this winter by the Chicago Symphony. He has composed on commission for the Boston Symphony, the League of Composers, Westminster Choir, Columbia Records, RCA Victor Records, Elizabeth Sprague Coolidge, and the Columbia and American Broadcasting Companies. He has to his credit ninety-three choral and instrumental compositions, ranging from symphonies to brief interludes. *Remember November* is currently being sung.

PRIZE WINNERS THE 1952 INTERNATIONAL

GORDON BAILEY WASHBURN
Director of Fine Arts, Carnegie Institute



A more responsive and conscientious jury of award surely never met than the four men who wrestled with themselves, each other, and three hundred and five contemporary paintings on the thirteenth and fourteenth of October at Carnegie Institute. These dedicated gentlemen were Eric Newton of London and James Thrall Soby of New York, both distinguished critics, with Rico Lebrun of Los Angeles and Jean Bazaine of Paris, noted painters. Since decisions were not arrived at easily, the gentlemen were still occupied with their work at eleven o'clock the first evening.

Some measure of their concern for the entrants may be gained by relating the jury's request that the names of all the "runners-up" for the awards in the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING should be publicly announced. Forty-five pictures were first chosen for consideration. These were then laboriously reduced to twenty. From the latter were selected the five prize winners and the four honorable mentions. The following works remained:

- Afro—*Autobiography*
(Italy)
- Bruno Cassinari—*The Black Fish*
(Italy)
- Leonardo Cremonini—*The Slaughterhouse*
(Italy)
- Frank Duncan—*A Condition in Spring*
(United States)
- Oskar Kokoschka—*Portrait of L. K.*
(Great Britain; born in Austria)
- Jean Le Moal—*Interior with Mirror*
(France)
- Leonid—*The Heron*
(United States; born in Russia)
- Matta (Roberto Matta Echaurren)—*The Three*
(United States; born in Chile)
- Joan Miró—*Women, Moon and Stars*
(France; born in Spain)
- Vieira da Silva—*Le Promeneur Invisible*
(Portugal)
- Geer Van Velde—*Composition*
(The Netherlands)

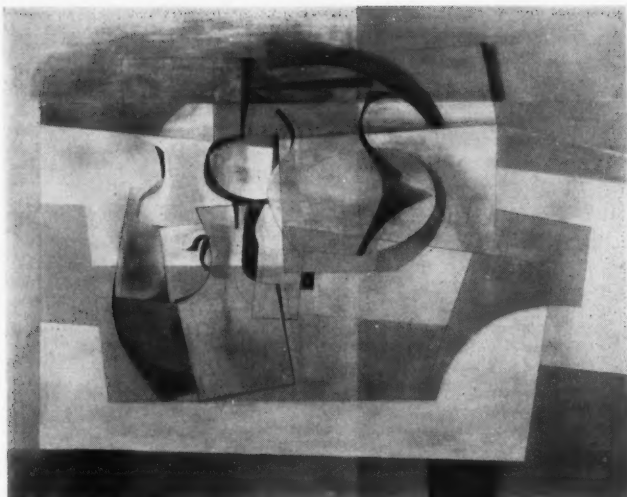
I have been asked by many friends and acquaintances whether I would agree with

the choices of the jury. The answer is "yes and no": "yes" because I am convinced that four better critics could not be found to highlight for us a group of outstanding works within the exhibition; "no" because, like any single jurymen on the committee of awards, I would have included other pictures in personal preference to some that were chosen. Had each jurymen chosen separately, without concern for an agreement, there would have been a different list by each man, as all must realize who give any thought to the problem of group-awarding. This does not mean that the awards were not richly merited, but rather that a certain degree of compromise must always be expected from a committee. Moreover, an unequal number of judges would have resolved its own ties. As it was, the Director was called upon to



SHORE FLOWERS II BY HAZARD DUFFEE
(United States)

The Garden Club of Allegheny County Prize of \$300



DECEMBER 5, 1949 BY BEN NICHOLSON (England)
Awarded First Prize of \$2,000

break several ties, in accordance with our tradition that he will act in this capacity when his services are required. The only way to avoid such difficulties might be to offer five equal prizes of say, \$1,000 each, and have them awarded by individual jurymen without reference to the other members of the group. Such a plan, one imagines, might please the public more than it would the entrants.

Ben Nicholson's painting *December 5, 1949*, which was honored with a First Prize of \$2,000, is perfectly representative of his current painting, as likewise exemplified in his second picture, *March 14, 1952*, hanging next to it. It is impossible, one realizes, to suppose that it could have come from any country other than England. Its cool and delicate intellectuality, withdrawn from the solid tangibles of nature and from all human passion, reminds us of qualities in English art that go back into her middle ages and Renaissance and are recurrent in the last three hundred years as well. Medieval book illustrations and embroideries display this same brittle calligraphy, which appears again in the thin sensitive lines of Nicholas Hilliard, the Elizabethan miniaturist, and later in the drawings of William Blake. Here, together with his transparent planes, Nicholson's lines offer a minimum suggestion of

actual depth or solid reality. His common nature appears to have been sublimated in his delicacy of contact, his refinement of taste, his elegance of speech. The still-life theme which recurs in his work may perhaps have been utilized for its negative virtue of non-interference. What charms him is felt through the pure silvery washes that are like the broad reaches of moonlight. It is a secret told both in watery colors and in our knowledge of his residence on the sea-

coast of Cornwall. Even though we have never been there, we may guess that these seascapes—which is what he is actually painting—are evoked by the light of water reflected from whitewashed walls, blue sheets of sea and sky, pale fields and stretches of beige sand, now damp, now dry. The still-life theme preserves him from the awkward position of being expected to describe a particular seascape, giving him an opportunity to transmit, as if in symbol, his general sensations of color-infused air, light, and space. Other artists may paint the rose, the human comedy, or man-made things, but Nicholson paints only what we know with every breath, the liquid beauty of the shapeless atmosphere. This flood of airiness he reveals and contains within a harmless device: a scattering of vessels on a table. But Nicholson, one realizes, is really a reconstructed Impressionist, and Monet or Seurat would have understood him at a glance.

The Second Prize of \$1,000, which went to Marcel Gromaire for his *Landscape*, reminds us that we have known this delightful painter in another capacity. Two years ago, he himself acted as a juror, when his beautiful *Nude under a Tree* (now in the collection of Charles Zadok, Milwaukee, Wisconsin) was *hors concours*. Gromaire,

like Nicholson, is a fully mature painter whose style of expression is perfectly consolidated and completely personalized. One can see no other resemblance, however, between the two men. Gromaire is interested, it has always been apparent, in a drama that is implicit in dark solids that break the light of day, their innermost parts impenetrable to light while always reflective of it in bright gleams and flashes. His figures and forms, whether mountains, bodies, or trees (in topaz and tobacco brown) are presented as if in eternal battle with this light whose bright lances shiver on their sides—chipping, denting, and eroding, though never wholly dematerializing them. They resist or drive away this constant enemy by their darkly secret solidity within a great and beautiful flux of forces that never ceases.

The Third Prize of \$800 was given to Rufino Tamayo, foremost in fame among the living painters of Mexico, whose painting *The Fountain* comes to the International from the collection of Dr. Alvar Carrillo Gil of Mexico City. Tamayo's prize-winning picture will undoubtedly be recognized by those who remember his work from former years, as atypical. The anguish that so often exhibits itself in his work is here absent. Two ghostly figures quietly wait beside a fountain of opalescent blue waters as a bird with bright wings passes. The colors are dim and misty, though alive with the inner movement of his touch, and the forms are curiously contrived of cubistic facets or planes that remove them from any direct comparison with the natural world. It is a coloristic fantasy, fresh, lyrical, and tender, born—we must guess—out of a moment of peace and reverie—all passion spent, all conflict reconciled. It contains that quietude and reserve which

we used to find in Tamayo's studies of his own people, long years before a subjective expressionism was introduced to bring us up closer to the dark inner terrors of his heart.

Fourth Prize, amounting to \$600, was awarded to Raoul Ubac, whose abstract painting entitled *Still Life* added a second French painter to the list of prize winners. Ubac, though born in Belgium, has lived most of his life in France and is a leading figure in contemporary French painting. This picture, a typical one from his hand,



LANDSCAPE BY MARCEL GROMAIRE (France)
Awarded Second Prize of \$1,000

offers us a dark, plaid-like effect of crossed brush strokes. These have the appearance of spontaneity, even of impulsiveness; yet if we compare them to American abstractions of a similar kind we see that there is less improvisation of effect, less inconclusiveness. In American works of this general sort, the paint forever remains paint which has been variously manipulated but seldom transfigured into symbol or sign. In Ubac's work, in contrast, we are never concerned with the textural interest of the paint as an end in itself, but are given instead an image which is a vehicle of the painter's emotion. The pattern is like the sound of a voice transmitting the nature of its owner, his personal sense

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of things, his living reality. Though painting as an art lacks the formal grammar which underlies the arts of literature, music, and the dance, Ubac's color is here used with the greatest possible directness, as if in a short musical composition.

The last prize, the fifth, amounting to \$400, was awarded to *M-1951*, a painting by the American artist James Brooks. It may well be mentioned that these prizes are all given for particular pictures rather than to particular artists. In other words, the jury considered the pictures before them, not the known ability of the participants. Here the prize goes to an abstraction which reflects a somewhat new line in American painting, a work expertly and sensitively executed by a young painter who is little known to most art lovers. In the recent book which Wittenborn Schultz has published entitled *Modern Artists in America*, Brooks is quoted as saying:

"To me a title is nothing but

identification. . . .

"My work is improvisation to start with. My purpose is to get as much unknown on the canvas as I can. Then I can start digesting or changing. The first thing is to get a great many unfamiliar things on the surface. The working through on another side is an unfamiliar attack. There are shapes suggested that start improvising themselves, which I then start developing. Sometimes there is a terrible confusion, and a retreat into tradition. If then, for example, I rely on cubism, my painting loses its newness to me. If I can manage to keep a balance with improvisation, my work can get more meaning; it reaches a certain fullness."

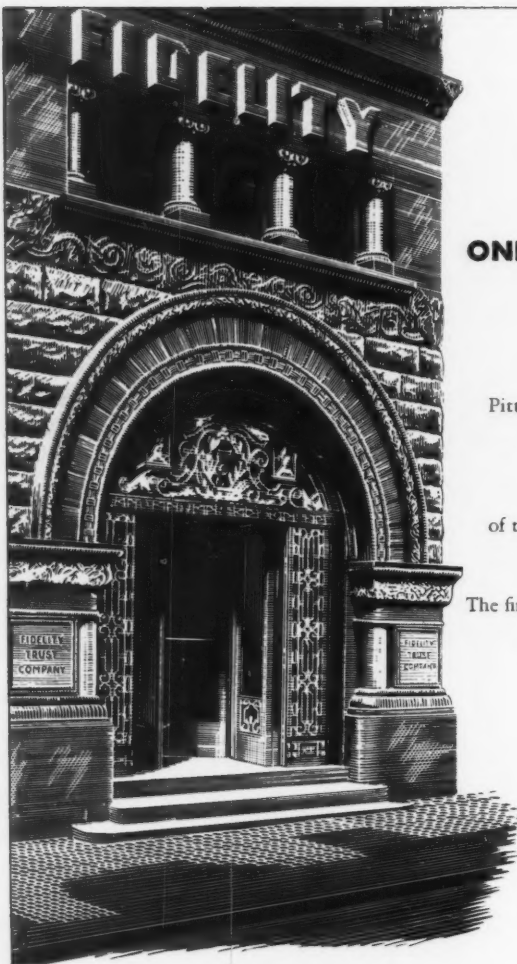
Last but not least, mention should be made of the exquisite painting *Shore Flowers II* by Hazard Durfee which was awarded the prize of \$300, pro-



THE FOUNTAIN BY RUFINO TAMAYO (Mexico)
Awarded Third Prize of \$800



STILL LIFE BY RAOUL UBAC (France)
Awarded Fourth Prize of \$600



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vided by the Garden Club of Allegheny County. Durfee, a Rhode Island artist, has used a cubistic structure without destroying in the least the freshness of his material. Milkweed and other autumnal plants are held together as if encased within a complex crystal of faceted light. All is fresh, airy, and open in this still life, this *Nature Morte* which is neither still nor dead. Even the fragrance of the sea wind seems to have been caught within the planes of light which have netted air and plants alike within the boundaries of the frame.

Honorable Mentions (in alphabetical order) start with Alfred Manessier's *Games in the Snow*. Manessier, recognized as one of the leading painters in France, is represented by two pictures. The one honored by the jury has the fine conclusiveness of all traditional French painting. It is not a merely decorative achievement, delightful though it is in pattern. An inner harmony of tones, which may be seen by close study, gives it a deep richness and depth, making its colors glow as if from within, like a miniature window of painted glass.

Another European who was awarded an honorable mention, the Belgian painter Marc Mendelson, has produced a darkly noble tapestry of color as if its shadowy planes were woven into a great curtain. Its closely knit coherence may or may not bear the romantic overtones which *Deadly Nightshade*, its poetic title, offers. Titles, one observes nowadays, are often unnecessary and may be misleading. This picture needs no titular support, nor is it, to my mind, a macabre thing at all.

With Fausto Pirandello's *Nude*, another honorable mention, the visitor is faced with a Renaissance nude conceived in modern terms. Perhaps the *Woman with Sunflower*, his other picture, may be easier to follow for those who are first introduced to his talent. Both pictures declare an individual artist of unusual independence in images whose vitality and resonance linger in the mind with ineffaceable persistence. A close



M-1951 BY JAMES BROOKS (United States)
Awarded Fifth Prize of \$400

study of these canvases rewards us with a sense of the artist's unique and assured construction of form with each touch of the brush. The outer facts of reality are transubstantiated and reappear in completely new images which yet retain the perfect accord to be found in nature. While yet retaining nature's order of things, Pirandello has found his own human order, reconciling these opposed patterns of life within a single image.

The fourth honorable mention, given to Graham Sutherland's *Standing Form against Curtain*, highlights an artist who is often named as England's greatest contemporary painter. It represents one of his insect forms, magnified and even monumentalized against a gray hanging as though it were a sculpture on a pedestal.

In conclusion it should be noted that the

[Turn to page 305]

FOUNDER-PATRONS DAY, 1952

GENERAL J. LAWTON COLLINS, chief of staff of the United States Army, spoke in the Music Hall the evening of October 16, at the fifty-sixth celebration of Founder-Patrons Day of Carnegie Institute. James M. Bovard presided, and the jury of award for the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING was seated on the platform with the customary representative group of Institute trustees.

In his introduction President Bovard quoted Andrew Carnegie's description of his gift of Museum, Art Galleries, and Music Hall as "wise extravagances," and pointed out that "no city—and in fact no nation—throughout history has ever prospered or developed intellectually when wise extravagances were neglected."

General Collins discussed in some detail the Army's present-day weapons of offense and defense.

"We hold that military planning which does not take fully into account the vast scientific, industrial, and educational resources of this country is invalid planning," General Collins said, and spoke of the rich scientific past of the Army.

"The Army today is an exceedingly complex machine," he said. "It is becoming more highly technical in every dimension—including the air—with the finest communication networks, with radar-controlled guns, proximity fuses, rockets, and, in the not-too-distant future, guided mis-

siles and atomic projectiles for use on the battlefield. It is an Army that demands of its junior and senior leaders alike a scientific habit of thought, an expansive imagination, and a new vision. The only 'military mind' we recognize in the Army today is the one that is just as concerned with research and development, new weapons and techniques, as it is with troops and supplies, procurement and training. At the same time we do not overlook the importance of the human factor—the man behind the weapon. . . .

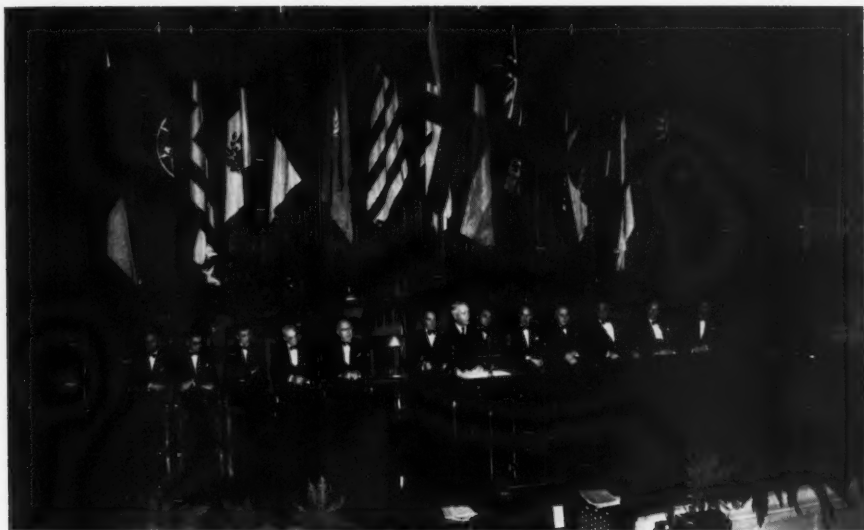
"Your Army today is a going concern with more than 700,000 men—almost half of our personnel—overseas," the General commented. "They are on assignments of critical importance to our national safety and to the security of the entire free world.

"We have six divisions committed in Korea against a vicious enemy and five more in Europe, where they are potentially subject to attack with little or no warning. In all, we have a total of thirteen divisions overseas which must be supported with men and materiel. Otherwise they cannot do their jobs.

"We have seven divisions here at home upon which we depend for the necessary operation of our rotation program. Unless we have divisions, regiments, and battalions to conduct unit training and to fit our soldiers for their places in our combat teams, then we cannot provide the thou-



PREVIEW OF THE 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING



GENERAL J. LAWTON COLLINS SPEAKING AT FOUNDER-PATRONS DAY

sands of replacements needed monthly.

"This difficult problem is made even more serious by the fact that we are inducting new men and releasing veterans at such a rate that during this year the Army will turn over about half of its personnel; and we will have to receive and train almost three quarters of a million new men."

General Collins concluded: "With so many advances being made in the mechanical tools of war, there is a tendency on the part of some to overemphasize the importance of machines and to underestimate the importance of man. But the true value and importance of these tools to defend our freedoms depend finally upon the skill, the courage, and the conviction of the men who use them. Men will always be more important than machines, and on the battlefield men have always determined the issue and always will.

"So I ask you who are responsible for so much of our nation's progress to give equal attention to those problems of human relations and leadership which are always with us regardless of our fields of endeavor. Science and industry advance into new eras but each generation must learn anew the strengths, the weaknesses, and the limitations of man. If we—soldier and civilian alike—can continue to devote more and more effort to the study of man himself,

we will ensure that our material gains will benefit man and not destroy him."

Seated on the platform for the Founder-Patrons Day celebration with General Collins were, left to right in the photograph above, Rico Lebrun, James Thrall Soby, Gordon Bailey Washburn, Augustus K. Oliver, Mayor David L. Lawrence, President Bovard, the Reverend Howard C. Scharfe, Richard K. Mellon, John C. Warner, A. L. Wolk, Jean Bazaine, and Eric Newton.

Mr. Washburn announced the awards in the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING, and a preview of the exhibit concluded the evening.

PRIZE WINNERS

[Continued from page 303]

jury of award several times expressed warm feelings of satisfaction over the strength of the American paintings taken as a whole. That there is a new path and a new impulse which must lead our artists into an even stronger future seemed clearly evident to them. But they also expressed the hope that Americans, who are feeling their way into new territory, should not force their instincts before the moment of arrival is due. This comment, we think, deserves a place on our record



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MUSEUM BACKSTAGE

PEOPLE who like to take things apart and see what makes them tick have been congregating since mid-October in the round room off Dinosaur Hall to westward, where a novel display of behind-scenes virtuosity is being presented for the first time by Carnegie Museum.

Most exhibitions show only the end result of staff artists' and preparators' labors. This one turns tradition inside out to focus on the techniques themselves. Visitors who in the past have been content to admire a particular tour de force in paint, plaster, papier-maché, or some other material transmuted by an anonymous alchemist behind closed doors are now invited to discover not only who produced it, but how. Personalities are revealed in the accompanying photographs of exhibitors and in the selection made by each individual to represent his work for the Museum.

Take as an example the animal models displayed in twin panels at the center of the room. These realistic likenesses of North American mammals were recently

completed by the sculptor, Harold J. Clement, as part of a projected permanent exhibition. Although they reflect only one aspect of his varied output during twenty-five years with the Museum, he manages in the relatively limited space at his disposal to give considerable insight into the complex problem of reproducing on a small scale the essential quality of a living animal.

Museum guards are confronted almost daily by visitors unable to determine which components of a given exhibit are original material and which fabricated. According to G. A. Link, Jr., who has served the Museum as preparator since 1912, this question often concerns the eyes of birds and animals mounted for exhibition. To his current display, which includes a scale model of an Egyptian mummy, a turkey head reproduced in rubber, and an artificial rock capable of momentarily deceiving even a mineralogist, Mr. Link has therefore added six pairs of glass eyes detached from their ordained settings and demonstrating beyond cavil that an ocular gleam can be the product of art as well as of nature. Another misapprehension common to many laymen is effectively dispelled by Hanne von Fuehrer in a display of preparatorial techniques with wax and glass. Contrary to popular belief, the flowers and foliage that figure importantly in many natural history exhibits are not original specimens dipped in wax, but complete wax replicas made leaf by leaf and petal by petal from plaster casts. In a facing panel containing insect and flower models twenty times life size, Mrs. von Fuehrer shows how wax and glass can be used to reveal details that pass unnoticed in the original.

A technique recalling one of Carnegie Museum's early claims to fame is included in Robert Caffrey's exhibit, demonstrating the use of liquid latex to obtain accurate impressions of specimens as different in form and texture as a piece of sandstone and the jaw of a dinosaur. The method was pioneered by Ottmar von Fuehrer here at the Museum, but not until many years after replicas of *Diplodocus carnegiei* in plaster had been presented to other museums all over the world.

The remaining exhibits by staff preparators consist of actual specimens rather than

reproductions. In one panel Joseph Yarmer discloses the secrets of the Bone Room, where fossil skeletons are worked out of their surrounding rock with a well-aimed chisel and a monumental patience. Study the display contributed by John Bauer of the section of insects and spiders, and you can learn how to capture, kill, transport, and mount specimens as delicate as the moths and butterflies exhibited here and in the two adjoining panels. If you would rather skin a bird, Roland Hawkins will show you the important stages in the process through a series of color photographs accompanied by a completed scientific birdskin.

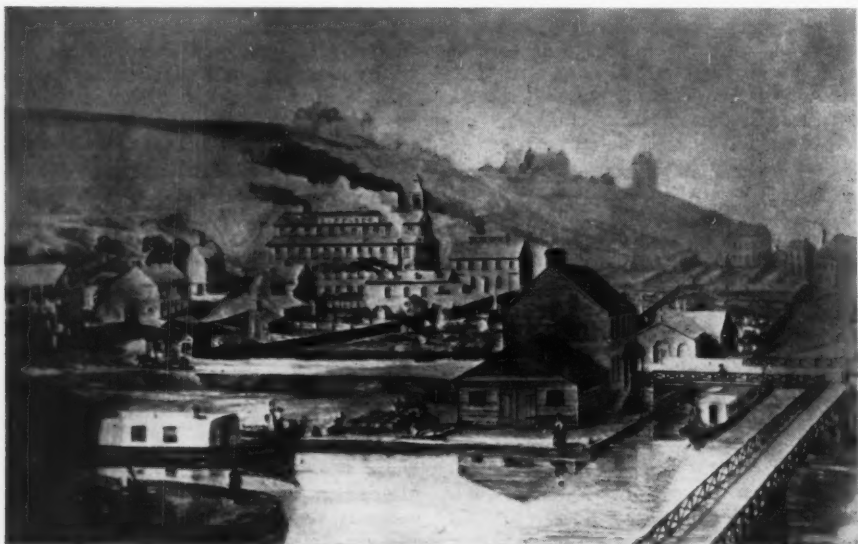
A visitor turning from the preparators' exhibits in the center of the room to those of the artists ranged along the walls may find it hard to draw a sharp distinction between the two. Every preparator is in some degree an artist, and every artist turns preparator pro tem when he researches a new assignment. This overlapping is particularly evident in the work of Ottmar von Fuehrer, whose early apprenticeship to taxidermy laid the foundation for his career as chief staff artist of Carnegie Museum. The current exhibit, highlighting the genesis of two gigantic murals, gives the imaginative visitor an idea of the

amount of anatomical study, life observation, and preliminary sketching that enters into the making of a large-scale diorama.

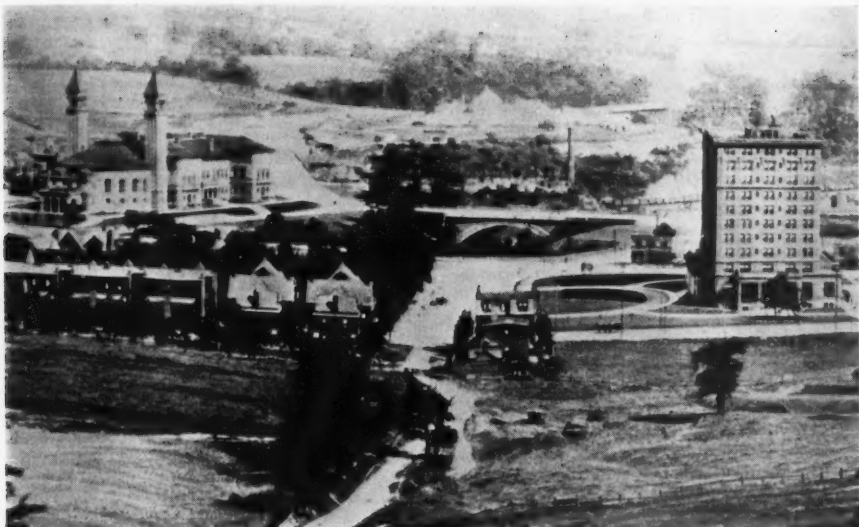
An altogether different emphasis is shown by staff artist Clifford Morrow, whose work during his first year and a half with the Museum has ranged from mural cartography to page layouts for booklets and annual reports. Mr. Morrow's exhibit includes examples of such publications in finished and unfinished form, as well as a selection of designs and spot drawings. Flanking his display on the one hand are wildlife studies of birds and beasts by Charles L. Ripper, staff illustrator, now on leave of absence with the Army, and on the other an exhibition of single animals and groups, in repose and in action, as seen by Jay Matternes, assistant staff artist and an undergraduate at Carnegie Tech.

Although designed primarily as an exhibition of objects and processes seldom unveiled to the public, MUSEUM BACKSTAGE turned into so colorful a show in its own right that no black-and-white photograph can do it justice. It takes a personal visit to appreciate this sampling of the skills that make the Museum. Come and see for yourself; the invitation is open indefinitely.

—VAUGHAN GARWOOD



Pennsylvania Room, Carnegie Library of Pittsburgh
TERMINUS OF THE PENNSYLVANIA CANAL AT UNION STATION, PITTSBURGH, IN 1850



SCHENLEY FARM IN 1900

Pittsburgh Photographic Library

PITTSBURGH PORTRAIT

CREDIT for one of the most popular features of the Museum's civic-development show PITTSBURGH PORTRAIT is due to Rose Demorest of the Pennsylvania Room, Carnegie Library, who served with Stanton Belfour of The Pittsburgh Foundation as historical consultant on the planning committee that designed the exhibition.

In the opening section devoted to the city's early years, interest centers around a slide projector showing a series of Pittsburgh "firsts." Most of these bear little resemblance to their modern counterparts. The ancestor of all local banks would be lost in any corner of a present-day board room, and "Western Pennsylvania's first academy" gives no indication of eventually developing into a metropolitan university with a Cathedral of Learning. As for the first Pittsburgh store, not even Miss Demorest has been able to figure out what is being offered for sale in its show windows. If you can identify the mysterious black objects, or even if you just want to find some more Pittsburgh "firsts," stop in at PITTSBURGH PORTRAIT and let nostalgia have its way with you.

Interest in this pictorial exhibit of an

industrial metropolis with a new outlook continues high. Visitors numbering more than two hundred thousand have enjoyed PITTSBURGH PORTRAIT since it opened in September a year ago. Of these, some twenty-four thousand have been in school groups having a special interest in social studies and the fine arts, both from the city and throughout the county, and numerous school groups are scheduled this month by the Education Division. Special funds have been provided by the Arbuckle-Jamison Foundation so that docents are available without charge for any group requesting a visit to the exhibit.

PITTSBURGH PORTRAIT is a visual presentation of civic accomplishments to date and the program projected for the immediate years ahead. It is also a report to the people of the Pittsburgh community on two hundred years of history and heritage. It is co-sponsored by Carnegie Museum and the Allegheny Conference on Community Development, with the cooperation of the Pittsburgh Regional Planning Association and the Pittsburgh Photographic Library at the University of Pittsburgh. You do not want to miss it.

TOYS THAT TEACH

KENNETH E. MOYER AND B. VON HALLER GILMER

The research project described in this article, now in its second year under sponsorship of the Educational Toy Institute, of New York City, is being carried on by Dr. Gilmer and Mr. Moyer at Carnegie Institute of Technology, using the facilities of the psychology department.



Mr. Moyer

EVERY educational toy should contribute to the mental, physical, and esthetic development of the child. Above all, it should be designed to fit the age and needs of the growing child. Almost without exception, however, toys have been conceived by adults and given to children without research as to the true effect of the toy on the child. This procedure has produced both good and bad toys; at best, it has been a system of trial and error.

Anyone who has given a little thought to the problem of selecting appropriate toys for the child has no doubt been faced with such questions as "What is the best toy to buy for the three-year-old?" "For the five-year-old?" "Will the toy attract and hold the child's interest?" "Will the toy help satisfy the special needs of the child at a particular stage in his development?" Psychologists have been able to give some generalized answers to these questions, but precise answers based upon experiments have been lacking.

In 1950, after having made a complete review of the literature of children's play with toys, we began a long-range research program having three primary aims: First, to increase the general knowledge of the nature of child development through a study of normal children in a normal play environment in the home and school, and under controlled laboratory conditions. Second, to attempt to design toys that will aid in the development of the child's ability to learn to adjust to his environment. Third, to obtain age norms on toys to take into account changes in development, and to give parents a more scientific guide for the selection of toys for their children.

Our research on the development of any one toy goes through seven stages:

(1) The first requirement for any good toy is that it must stimulate and hold the interest of the child. No toy can be made educational that does not motivate the child to play with it. Through our general knowledge of child development, by evaluating theories in the light of practical play situations, and by informal observations of children at play in the home, we get leads as to the type of toy that interests the child and apparently will satisfy some kind of need.



Dr. Gilmer

(2) A preliminary model of the toy is now developed, incorporating those factors that are believed to facilitate the child's ability in learning to handle his environment with a minimum of frustration.

(3) The preliminary model is now tried out in different play situations with children varying in age and sex. General observations are made of the children's reactions to the toy and how well it holds up.

(4) On the basis of these preliminary tryouts, the toy is modified with the aid of a mechanical engineering consultant, who sees that the toy is structurally strong, and an industrial design consultant, who is interested in making the toy attractive to the child.

(5) A tentative interest index on the toy is now obtained under controlled laboratory conditions, for a wide age range. At each age, the toy is compared to a predetermined standard in terms of relative play time, using the mean play times of a sufficiently large sample of children for adequate statistical treatment of the data. The interest index is determined by dividing the standard interest score (mean standard toy play time) into the experimental interest score (mean play time of experimental toy at any given age).



STUDY IN COMPLETE CONCENTRATION

(6) If the tentative interest index of the toy is high enough to warrant further development, the design, color, shape, size, and other important variables are changed until the highest possible index is obtained. The toy is again tested over a wide age range to determine the ages of highest appeal. After such design modifications are made and tested over a wide age range, the toy is ready for mass-production planning.

(7) After the toy has been modified and/or approved for production, it is ready for final age norming in the laboratory, in the home, and in the school. Final interest indexes, both initial and sustained, are now determined. The toy is now ready for production, for additional modification, or in some cases, for discard.

The toys developed so far under this research program have been based on a study of five hundred boys and girls, ranging in age from eighteen months through eight years, and from all social and mental levels. It has been found that, in spite of considerable individual differences among the children tested in this experiment, reasonably accurate descriptions can be given to children's responses to these educational toys sufficient enough to predict their values, and limitations, for the average three-year-old, four-year-old, and soon.

Let us describe one of these toys—the ADD-A-LOAD truck, shown in the accompanying picture. This toy covers an age range from four to six years. It has been found to help the child learn: (1) the

recognition of numbers; (2) the meaning of numbers; (3) how to add and subtract numbers; (4) that number play can be fun; and (5) skill of manipulation.

The four-year-old will begin to recognize the different numbers printed on the blocks, such as that "5" is more than "2" because the "5" block is larger than the "2" block. Most four-year-olds play with this toy just as a truck for hauling,

loading, and unloading. Some crude attempts may be made at counting, but the average four-year-old is too young to grasp much meaning of the numbers, and few this age can learn to add and subtract. Neither do most four-year-olds understand the relationship between the blocks in the truck and the number in the doorway of the truck cab.

The five-year-old plays with the toy as a truck, but with patient help will learn to count the spaces on each block. Gradually, the child learns that the larger blocks have the most spaces and that the number of these spaces are related to the figure on top of the block. He may be able to guess the number (with considerable inaccuracy at first) which appears in the doorway when two blocks are placed in the truck bed and the tail gate is heaved up. This is the age when questions begin to appear about

Dr. Gilmer is professor and head, and Mr. Moyer is assistant professor, in the department of psychology and education at Carnegie Institute of Technology.

Dr. Gilmer is a graduate of King College, with advanced degrees from University of Virginia. He has been at Carnegie since 1936 with the exception of four years with the U. S. Air Force. He is author of *How To Help Your Child Develop Successfully* and co-author of *Psychology*, and has written numerous articles for scientific and technical journals.

Mr. Moyer graduated from Park College and took an M.A. from Washington University. Before coming to Carnegie in 1949 he was veteran's counselor at Washington University, taught psychology at University of Illinois, Washington University, and Pearl River College, and physical education at Park College.

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numbers—"What are 1 and 3?" "How much are 5 and 4?" These questions are answered by the truck.

The six-year-old has more interest in the toy as a "number truck" than as a mere plaything. He learns to count the spaces on the blocks and get the correct number in the door. Soon he learns both the game of adding and subtracting, which stimulates interest in arithmetic.

What is the relationship between "parent appeal" and "child appeal" in any given toy? This question should be given more than just passing attention. We have found that many toys which had a high appeal for parents were found to be of little or no interest to the child. And, as one may suspect, some toys which were found to have high interest value for the child, were not very appealing to parents.

Our studies have shown not only the value of pre-testing toys for play interest before their manufacture, but also how through controlled experiments it is possible to put into toys those features most likely to aid in the development of mechanical skills, color discriminations, form perception, creative imagination, and other

aspects of growth. It is through play that the child learns much in the way of adjusting to his environment. Good toys may well help decrease the child's frustrations and contribute to the growth of his abilities to meet everyday problems.

AMERICAN HERITAGE

NORMAN H. DAWES, professor of history at Carnegie Institute of Technology, will again lead a discussion group on the great issues of American experience, under sponsorship of Carnegie Library of Pittsburgh. Stuart Brown's *We Hold These Truths* will be used as a guide to basic American documents relating to national self-determination, international responsibility, property right, labor organization, personal freedom, and social responsibility.

Sessions are scheduled for November 5, 12, 19, and December 3, 10, and 17 at 8:00 P.M., in the cafeteria of Carnegie Library in Oakland. Coffee will be served.

The group is limited to forty persons to assure informal participation. Registration fee of \$2.50 per person or couple covers cost of reading material.

PRINTS OF THE YEAR

VIRGINIA E. LEWIS

Department of Fine Arts, University of Pittsburgh



THIS year the autumn exhibition of prints hanging in the balcony of the Hall of Sculpture is a comprehensive selection from the BROOKLYN MUSEUM SIXTH NATIONAL PRINT ANNUAL.

There are sixty-four examples in lithography, engraving, woodcut, and other media, circulated by the American Federation of Arts. The BROOKLYN MUSEUM PRINT ANNUAL is one of the most important print competitions in America. Two hundred prints from twelve hundred entries representing thirty-four states were chosen for it by a competent and versatile jury made up of Belle Krasne, editor of *Art Digest*; Karl Kup, curator of prints at the New York Public Library; and Ezio Martinelli, artist and teacher at Sarah Lawrence College. Una E. Johnson, curator of prints and drawings at the Brooklyn Museum, whose enthusiastic interest and far-reaching knowledge in this field have made possible these excellent annual competitions, was also a member of the jury.

Just as the INTERNATIONAL EXHIBITION OF PAINTING seems to be imbued this year with a spirit new for Pittsburgh, so this print annual, replacing the more conservative Pennell competition of former years, causes us to blink our eyes a little and ponder on the course of events in the world of visual expression, even in the more accessible and homely art of the print.

There is a strange excitement in this exhibition which, while not perhaps so erratic as that in the adjoining galleries where we are pricked on all sides or stimulated as by an electric vibrator, is at the same time puzzlingly intriguing. *Heralds of Inquiry* by Leonard Edmondson poses a vague

yet haunting question, a question scarcely answered in *Heralds of Awakening* by Gabor Peterdi. Surely the thought in both of these cannot be defined, the awakening is ever ahead. Yet the answer is felt somehow in the exquisite color, the satisfying texture and design. Pictorial expression today, as always, reflects the kind of world in which we live, even though now far removed from a comfortable realism.

Don Quixote as Dean Meeker has treated it in his serigraph is a good subject to suggest our social temper. With hypersensitive thyroids and nervous tension we are constantly fighting windmills today. Terry Haass' *Open Mind* is not unlike a diagram of a migraine headache, his expert handling of the three-dimensional quality of line, as



BOY FROM SALAMANCA, SPAIN
Lithograph by Alexander Dobkin



THE ORANGE TEMPLE

Etching in Color by John Livingston Ihle

explored by the Studio 17, a fitting medium to suggest the swelling ganglia as they exert their ugly pressure. Misch Kohn's wood engraving, *Season in Hell* in the same tradition, reiterates our sense of insecurity today, which might be described as walking on tight ropes depending upon an equilibrium that all too often may be determined by a tipped inner ear. Because we ride in airplanes and look down upon the clouds as we sail through the heavens, it is not so far fetched perhaps for the artist to turn to such an expressionistic abstraction as Byron McClintock's untitled lithograph of soft merging forms of darks and lights that never stand still. Ezio Martinelli's *Bog* is possibly a Manhattan maze of taxicabs and buses, a network of constantly opposing movements with static bits of space, a mirage of the metropolis. This is not an Irish bog into which the fast moving banshee can easily disappear.

The danger, if there is a danger in these abstracted designs or seemingly "non-objective" compositions, may lie in the temptation they offer to the distracted spectator who struggles desperately to find hidden in them recognizable shapes that he can identify with people and things. Note for example the lithograph *Watchful Ones* by Glen E. Alps. The idea contained in *Blood of All Men, Red*, a striking etching by

Ernest Freed, with deep black lines separating its intense colors, could easily symbolize the minotaur of Korea taking its tribute. With the ever increasing popularization of the science of nature and our interest for example in "the sea around us" a print such as Leon Goldin's *Man by the Sea* seems reasonable. Robert Huck's *Hunter with Game*, a woodcut in color, is more recognizable. Man is aware of a momentary power over nature; he has conquered his game.

The problem of color in prints has long been a point of discussion. From this exhibition it looks as if color in the "black and white" field were here to stay. But in this print, as in others, the color seems dead, like the fowl turned upside down, drained of their life. Color in print-making especially in the woodcut merges with the texture, and texture becomes more impressive than color. Antonio Frasconi's *Spring Canyon*, *Santa Barbara* is an example where the grain of the wood is prominent, yet yellow brown of the hills of the California coast is expressively achieved. But it is also true in numerous other works: Miriam H. Beerman's *Fish*, in Louis Tytell's *Quarry Lookout*; in Anne Ryan's *Mobile Resting*, where she has transferred to two dimensions what was meant to be three. This emphasis upon texture in the print, which by the nature of its production tends

to mute colors, has been experienced by the painter with less success and too often with the sacrifice of the luminosity of color peculiar to paint pigments. The concurrent exhibition of painting affords excellent opportunities for comparison in this connection.

Other parallels are irresistible. Subject matter, recognizably portrayed, has not left our pictorial world entirely, and it is still not too old-fashioned to ask, what does it mean? In the lithograph, *Boy from Salamanca, Spain*, Alexander Dobkin deplores the futility of the Church and Learning in Spain for the good of its society. His thought is conveyed with force through the poignant expression on the little boy's face, the tattered and ragged clothes he is wearing, by the contrast of him with the tombstone of theology and all the learning of the old University behind him, together with the halo of other children sheltered in a heaven he can never know. The whole is rendered romantically with a mastery of the medium, and more convincingly to most than the larger, more intellectual but less recognizable attempt of Robert Motherwell to depict Spain in the painting exhibition.

Because we live in the twentieth century we may find ourselves at home with many of these prints, with their lines in all directions, their haunting messages, their moods so strangely expressed. We are accustomed to the skillful engineering constructions around us, to the curve of the turnpike clover leaf, the superposition of overhead highways, a ramp of a skyway, the thin delicate lines of the suspension bridge, even a flying saucer now and then. We are aware of elegance and poverty living side by side in a big city, stupidity and intelligence hand in hand in our universities, the sights the microscope brings to our eyes. The elusiveness of these influences has perhaps caused the print-maker to incline more and more to the preciousness of

the painter with smaller and smaller editions. One wonders what the artist of the Buxheim St. Christopher of 1423 would think of printing only ten impressions from his block, or what comment Daumier would make of the artist who printed an edition of six lithographs?

In content the tone of the exhibition is a serious and enigmatic one; it seems fitting that we should try to accept the esthetics to which the artist has reduced the world around him. He is our interpreter and our decorator. This stimulating and handsome group of prints will be on view through November 30.

A NEW TRUSTEE

BENJAMIN F. FAIRLESS, president and chairman of the board of United States Steel Corporation, has been elected a trustee of Carnegie Institute, succeeding J. Lester Perry, deceased. This election carries with it membership on the board of trustees of Carnegie Institute of Technology.



MR. FAIRLESS

The son of a coal miner, he studied for a time at Wooster College, Wooster, Ohio, of which he is now a trustee, and for a time at Ohio Northern University, which later gave him his first of numerous honorary degrees. Kent State University, the University of Pittsburgh, Stevens Institute of Technology, Bethany College, Westminster College, Bryant College, St. Lawrence University, and Trinity College have similarly honored him.

During World War II Mr. Fairless served on the advisory staff of the Army Chief of Ordnance and was a member of the industry advisory committee of the War Production Board. He was awarded the Medal of Merit by the War Department.

In recent years he has been honored for distinguished service and leadership by the American Society for Metals, the American Iron and Steel Institute, the Freedoms Foundation, the British Iron and Steel Institute, and Forbes Magazine of Business.

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Christmas cards and note paper decorated with color reproductions of fine art from the other great museums of America. Place your order before November 15.

MAYFLOWER 1-7300

EXT. 211, LOUISE MALMBERG SPEAKING



To the well-trained ornithologist the many phone calls coming in from the outside world seeking answers to avian questions are a joy, a pleasure, and a challenge, oftentimes unanswerable and sometimes unaccountable.

"We have found a bird under our tree with blue and purple wings, white under his tail and a red spot. Could you tell me what it is? There seem to be more than two wings on one side and I've looked through all the books we have and still can't find it." It's probably an English Sparrow, but we haven't seen it yet—it could be a pheasant. No bird in any listing, catalogue, or field guide answers to the above description.

"Could you bring it in?" we reply. "We could more easily identify it if we saw it. Tomorrow morning at ten will be fine. Yes, it's on the third floor, the section of birds. Any guard will direct you."

It turned out to be a Northern Downy Woodpecker that had been on the losing end of a fight with a cat, and when we identified it to the owner's satisfaction by showing him the pictures and description from *Birds of Western Pennsylvania* it was a step forward in the public understanding of birds and their ways.

Then there is that perennial spring variety called the "What's-happening-to-my-window?" question. Every spring as the birds return, full of promise of new life and vigor from their sojourn in the South, they start surveying and claiming their own territory to find food and a nest-building site. It isn't easy in an overpopulated city area. Every bird regards as an enemy any other member of his own species setting up squatters' rights on his territory, and will fight to tell him so.

Now it is spring he has found the same

apple tree for a nesting place and is singing out joy and happiness when suddenly to his deep chagrin he sees another bird singing the same song in a similar tree five feet away. How should he know it is his own reflection in the window of the home that gave him his own dwelling! Did he ever take high-school science or physics, or the study of light in college? No! So, to arms! And off he goes.

The next day a worried home-owner calls. "I've just washed my windows and this robin keeps banging his head at my huge front picture window. He's done it more than once today with such force I'm afraid he will break the window—and I don't want anything to happen to him. What shall I do?"

(Lady, after all your work I hate to tell you this, but—) "Try soaping your window outside. The robin sees his own reflection in your picture window and thinks it's another bird. Since it's the nesting season he isn't interested in any other bird but his family's. Try to distract his attention by putting bread crumbs on the sill. If soaping doesn't help, try taping up a piece of fine marquisette or netting on the outside so his reflection won't show through. And if it's bothering you too much, read James Thurber's essay called 'The Glass in the Field' in *The Thurber Carnival*. You can probably find it at your library—Oh, you have it at home. Good, I think it's page 263. Yes, 'The Glass in the Field,' that's right. Goodbye."

"Civilians" have a hard time figuring out the salient points needed to properly identify a bird, when seen for the first time. In the first place, they are so excited over the event and pleased with their find, they can only murmur, "It was a beautiful bird. It had a green head. What was it?"

which isn't much help to an ornithologist, acquainted with every green-headed bird in the district and with all its finer points, like the shade of brown on the covert of its wings, or the black and white stripes bordering the *speculum violet* on its primaries. What that particular bird-watcher saw was an *Anas platyrhynchos*, a Common Mallard Duck, but far away and for an instant.

But we try to help. All inquiries on birds from the public are welcome, and we attempt to guide their scientific leads in the right direction, even though we may be in the midst of identifying for ourselves one thousand specimens of birds brought back from curator Arthur C. Twomey's last expedition to Honduras.

Roland Hawkins, our preparator and a member of that same expedition, was lately confronted by a more local question from a newspaper reporter. "One of our readers wants to know where the pigeons go when they die. Why don't you ever see a dead pigeon in the street? Do they have a special place to go?"

"All wild birds and animals go away by themselves when they feel it is their time to die," Mr. Hawkins explained. "Pigeons do too—into some hidden nook or cranny of a building, maybe on a roof, but not to any one particular building or roof. You don't see them on the street either, because any dead pigeon found would be eaten right away by insects, stray cats, or dogs. Birds disappear quietly when they die. You seldom see one not alive."

B-r-r-ing!

"Section of birds, good morning."

"Hello, I've got a baby bird here that we found on our front lawn and I'm trying to keep it alive with flies and insects. But I'm going bugs chasing flies all day. Could you tell me something easier to feed it? It's so sick and little I hate to not take care of it—but this chasing is wearing me out. Would raisins or bread-and-milk work?"

"You say he's eating the flies? Good. Well, you have an insectivorous bird—one that prefers meat to grain. And you

might try feeding him that: finely-ground raw hamburger, plus cod-liver oil and carrots you can buy fixed as baby food at the store. But that's a lot of work. Besides, it's against the law to keep a wild creature in your home. Did you know that? Why don't you take him over to the North Side vivarium? It's the new Conservatory Aviary that opened this summer. Call Mr. Hawkins first and make arrangements. They're better equipped to take care of it, and you can go over and see it when you want to. It's on the North Side, on North Avenue by the old Presbyterian Hospital. It's a new building. You can't miss it. Oh, the number is ALlegheny 1-7855. Yes. Thank you. Good luck!"

If our own Rollie Hawkins hadn't helped with the preparation and feeding of the birds at the new vivarium before its opening, we wouldn't have been so well informed.

Even ornithologists are not immune to errors or tales of beautiful, exotic, unknown birds. W. E. Clyde Todd, our curator emeritus, tells this story on himself as a boy, when his interest in birds came to the boiling point and almost spilled over.

"Say!" he came running home breathless. "I've just seen the most bee-yutifull bird in your back yard," he announced to a neighbor. "He's got a brown and white and red crest on his head as tall as he is—and, and, a beautiful tail. What do you suppose it is?" And he began hunting for bird pictures in his father's library.

"Not here, not here. Where could it be? Here it is! A Pileated Woodpecker! I've just seen my first Pileated Woodpecker!"

But the neighbor, upon being shown the bird by the young ornithologist, told him, "That's nothing but a flicker."

For flickers, then and now, have usually spent their time in the town and open fields digging in the earth for ants, while the Pileated Woodpecker, not often seen in western Pennsylvania in those days, is busy in the forest, tearing the bark off trees to find his food, the insects underneath.

Then again, the public is not always so naive or mistaken in its ornithological descriptions as might be supposed. One day, long ago, a call came about a bird that sounded like nothing less than a description of a Brazilian Cardinal. And

Miss Malmberg is secretary in the section of birds. After receiving her bachelor's degree from Thiel College she worked a year in New York City and studied biology at the New School for Social Research, before coming to the Museum a year ago.

that's just what it was—in Western Pennsylvania, U.S.A.—an escaped Brazilian Cardinal that had flown from its gilded cage in a residential district of Pittsburgh, far from the caged Cardinals so popular in Argentina, and far from those living in the wild state in southern Brazil, Bolivia, or Argentina.

The European Turtle Dove has seldom, if ever, been found in this country outside of a cage. His is an Old World species, not a part of the fauna of North America, but one day a call came through and this time the bird man was urgently asked to see the bird himself. "It isn't anything found in any North American field guide," the caller insisted. It wasn't. It was a European Turtle Dove, fresh from the Continent.

"And how it got there, in his back yard, I'll never know," Mr. Todd exclaimed, shaking his head in bewilderment. "Probably a caged bird too," he added.

That's what happens when you call. We give you the answers and vice versa. But it's interesting and an education for both sides of this bird-watching business.

FOR YOU AT THE LIBRARY

WHITE HOUSE PROFILE by BESS FURMAN

Recent face-lifting of the White House lends additional interest to this lively narrative of various first ladies and guests the presidential mansion has housed, as well as the protocol it has witnessed.

MATADOR by BARNABY CONRAD

An outstanding novel that convincingly depicts bull-fighting as an art, but, in addition, narrates poignantly the Samson-like tragedy of the "great Pacote and his final appearance in the arena at Seville.

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With all the dramatic impact of Noel Coward's *Cavalcade*, Sarah Rainborough's family chronicle, starting with the opening of the Crystal Palace, furnishes a rich background, not only of the Victorian Era, but continues through the Second World War.

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Continuing his thesis in *The Mature Mind*, Professor Overstreet demonstrates that the mature mind does not operate in a vacuum, but has responsibilities to society.

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IN CONSERVATION

W. LeROY BLACK



MANY of you ask and wonder what the extension staff of the Division of Education does during the summer when many of the schools and institutions to which they regularly extend services during the year are closed for the vacation period. It is at this time that we follow many of the children to non-profit established camps, to day camps, to city, county, and state parks. The demand for this outdoor program has been great, and it is unfortunate that we have been unable to supply the leaders that are needed.

You are perhaps familiar with the groups of school children clustered around a damaged tree along a street in their community, causing curious traffic to slow down and often stop; interested housewives who present their plant and animal problems to the children for study and help; parents who often go along to plant trees, fill in erosion ditches, prune shrubbery, and feed birds. Educators, business men, and industries are awakening to the values of these projects in curbing vandalism, reducing juvenile delinquency, and fighting communism by developing community responsibility through an understanding of conservation principles and their application to our natural resources, the prime requisites for good citizenship. Our services are directed toward this goal,

and it is during the summer period that we are able to correlate what these youngsters saw and heard at the Museum, the Zoo, the traveling museum, in their classrooms, on the streets, vacant lots, playgrounds, and on neighborhood hillsides.

The campers are taken beyond the mowed areas surrounding the camp buildings and tents. Here in the fields, woods, and streams they participate in conservation programs. Projects are not demonstrated, as in so many of our colleges and other training courses. The campers and camp staff don bathing suits or roll up their trousers and "wade in." We fit into their camp programs, often without the camper's being aware that a conservation specialist is in their midst.

The following activities of participating groups will give an example of the encouraging results derived from such a program.

Sarah Heinz House campers carried river boulders up a steep hillside to fill in eroded ditches threatening the dining hall, the erosion being caused by the run-off from the highway above.

State Highway officials visited the scene and reported favorably on the rock and log dams built by the campers to slow the waters to a noneroding stop. In their report to their chief we were cited as conservation experts from Carnegie Institute.

The Butler Girl Scouts increased the carrying power of Anderson Run by building rock dams and walls on the curves where high waters were threatening to wash away permanent buildings.

East Boros Boy Scouts, aided by the State Forester, trimmed and thinned a vast plantation of pines, insuring the life of the trees, cover and food for animal life, and financial return from timber sales in the future. These Scouts received firsthand practical knowledge for adulthood that could not be learned from books.

The crippled children at Easter Seal

[Turn to page 321]

Dr. Black, supervisor of extension services of the Division of Education, took all three of his degrees at the University of Pittsburgh: his B.S. degree, majoring in zoology and botany, in 1931; his M.S. ten years later, doing experimental research in entomology; and his Ph.D., in 1946, for which he made an ecological survey and did research in the use and misuse of city parks. From 1933 to 1946 he was a park naturalist spearheading the City nature program and then became the senior park naturalist for the City until 1949, when he joined the Institute staff.

From Our PERMANENT COLLECTION

PLOUGHING FOR BUCKWHEAT

By J. Alden Weir
(1852-1919)



inches in width. It is signed in the lower left "J. Alden Weir, Branchville, Conn." It is not dated, but was begun in 1890 and finished in 1899. Like *The Old King* by Rouault, it seems to carry on its surface the marks of being worked over from time to time with loving care—the artist being loathe to say "I am satisfied; it is finished."

This painting was the artist's representation in the 1912 INTERNATIONAL and was purchased out of that exhibition from the artist for the permanent collection of Carnegie Institute. The artist first showed at Pittsburgh in the 1908 INTERNATIONAL. He served on the jury of award for the 1910 exhibition, and in that INTERNATIONAL he was honored with a one-man show of twenty-six of his canvases. He was represented in the nineteenth INTERNATIONAL, held the year after his death, by *The Alhambra—Granada, Spain*. In the SURVEY OF AMERICAN PAINTING in 1940 he was represented by the painting *Family Group*, lent by Mrs. Mahonri M. Young, who was his beloved daughter Dorothy.

WHEN in February 1952 the American Academy of Arts and Letters organized a centennial exhibition of the PAINTINGS, DRAWINGS AND ETCHINGS OF J. ALDEN WEIR, the Carnegie Institute gladly lent *Ploughing for Buckwheat* from its permanent collection for the show. In this way the Fine Arts Committee of Carnegie Institute was pleased to honor, on the hundredth anniversary of his birth, an artist whom the Committee had honored in life. It was of this painter that John E. Flanagan, the sculptor, said "Weir is the kind of man one would like to have had for a father."

The painting *Ploughing for Buckwheat* is oil on canvas, 47 inches high by 32½

Ploughing for Buckwheat takes its place as one of his masterpieces. It is well designed and thought through. It has the reserve of many of his canvases, but the technique, in all its phases, is adapted admirably to his theme. In the painting the farmer, tall and lanky, as becomes a New Englander, who has just begun to plow a small and rugged field, has paused for a moment to speak to a young girl seated on the ground near the furrow. In one hand he holds a long branch, as a whip, and the other is on a crude plough drawn by a team of oxen. The colors in the canvas are largely nuances of browns and greens with blue and whitish gray in the sky.

The background, apart from the sky, is large rocks and a line of trees across the canvas. The rocks and tree formation all add to the ruggedness and robustness of the scene. The drawing in *Ploughing for Buckwheat*, while suited to the subject, may be indicated in the words of Mahonri M. Young: "His draftsmanship, though not especially accomplished and not at all masterly in style, was nevertheless, sound at the core. It did what draftsmanship has always to do—it realized form. If it does not do this no suavity of line or dexterity of hand will help an atom."

Julian Alden Weir was born in 1852 at West Point, New York, where his father, Robert W. Weir, was art instructor in the United States Military Academy. Alden had his first training under the elder Weir, until in 1873 he entered the Ecole des Beaux Arts in Paris, where he studied under Jean Léon Gérôme. In the French capital the young man met Jules Bastien-Lepage, whose friend and admirer he became and from whom he learned much. After three years abroad, Weir returned to New York, eventually to take his place as one of the founders of The Ten American Painters, along with Hassam, Twachtman, Tarbell, Benson, Camp, Metcalf, Dewing, Simmons, and Reid. He worked at figure compositions, landscapes, still life, and portrait studies. In 1886 he was elected an Academician, and for three years, 1915 to 1918, was president of the National Academy of Design. He died December 8, 1919.

Not the least of J. Alden Weir was his appreciation of his fellow artist. It is to be recorded that during Albert Ryder's last year Weir sold the pictures he had bought for him and turned the sums thus realized over to the ailing and recluse artist. Of some of his activities as a connoisseur, his son-in-law Mahonri M. Young writes: "Manet's *Boy with a Sword* and his *Woman with a Parrot*, Bastien-Lepage's *Joan of Arc* are in the Metropolitan due to his purchasing them from the artists for Erwin Davis. The Marquand Rembrandt was bought upon his recommendation by Mr. Marquand. And the beautiful Jungkind is there upon his recommendation." The artist, his work and activities, are illustrations in a way of what Henry James termed "the finer grain." To quote Duncan Phillips: Weir's

was "an aristocratic art in the best sense of the word" and the artist himself was "trained in nicety of thought and conduct." All these comments are realized in *Ploughing for Buckwheat*.

—JOHN O'CONNOR, JR.

THE JOY OF LEARNING

[Continued from page 319]

Camp demonstrated that only their walking was impaired. Their eyes, ears, and mouths took active part in understanding the other life in and around camp. They contributed to the welfare of the plants and animals that made theirs a beautiful camp site.

Of equal importance were the outdoor leadership training programs in the community. Information that could not be taught in the college, classroom, or found in the exhibition hall, was presented to groups of leaders on city streets, parks, and camps—the places where the children of our community will be playing and studying.

Identification was only a part of the program. Long lists of names of plants and animals have some educational value, but how we can help the plants and animals help us is the theme that has attracted nation-wide attention to the Carnegie Institute extension program. Children watched the animals they had studied in the Museum come to life in their camp site. They learned why we depend upon animal and plant life for existence, as they found animal homes and discovered what plants and animals use for food and shelter.

Counselors welcomed the outdoor education that was not often a part of their leadership training, as many of the children that had participated in the Carnegie Institute natural history programs often knew more about the animal and plant life around camp than their leaders.

All participants came back to the city understanding why they must increase the animal and plant life in their community, and with a greater interest in the Museum, Zoo, city parks, and other educational programs.

As one educator remarked, "Now, by moving into the community, the Institute has become a greater part of the community."

Favorite foods

from foreign lands . . .

Through the links of the Malay archipelago, across monsoon-swept Bengal Bay to Ceylon, westward to Malabar, through Arabia and Egypt winds the aromatic trail of spice.

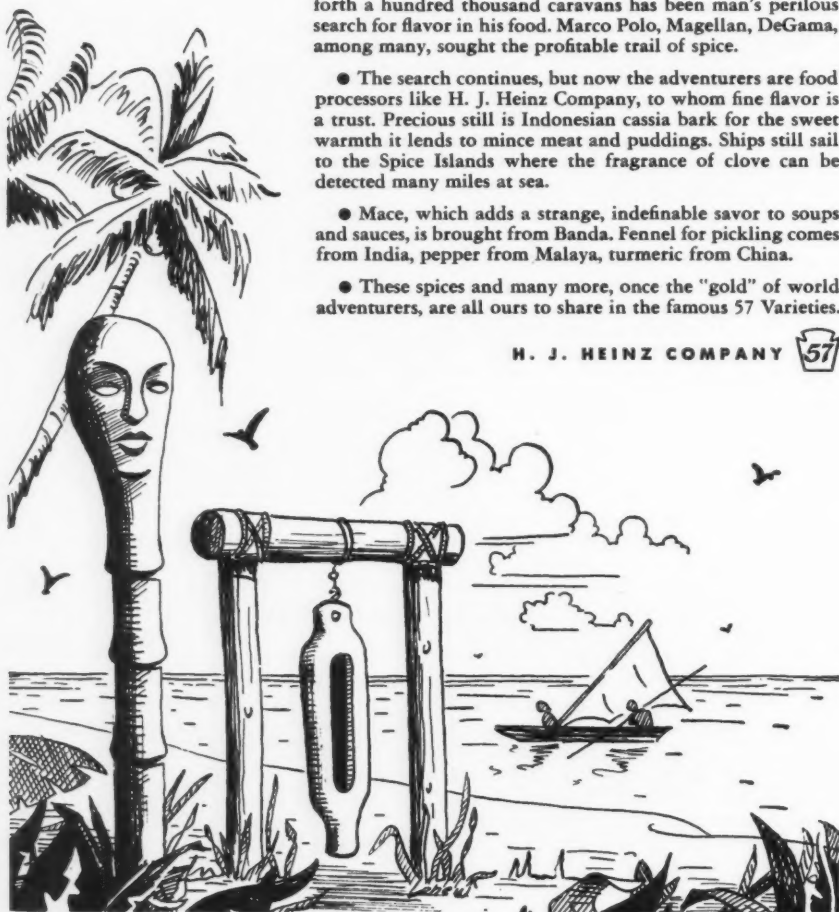
● The quest that has launched a million ships and sent forth a hundred thousand caravans has been man's perilous search for flavor in his food. Marco Polo, Magellan, DeGama, among many, sought the profitable trail of spice.

● The search continues, but now the adventurers are food processors like H. J. Heinz Company, to whom fine flavor is a trust. Precious still is Indonesian cassia bark for the sweet warmth it lends to mince meat and puddings. Ships still sail to the Spice Islands where the fragrance of clove can be detected many miles at sea.

● Mace, which adds a strange, indefinable savor to soups and sauces, is brought from Banda. Fennel for pickling comes from India, pepper from Malaya, turmeric from China.

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